



# MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF  
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

2020 Vol. 39 ISSUE 4

# R A V E N



*Heidi Wastweet*

## STEALS THE SUN

PAGE 3

### INSIDE

RAVEN STEALS THE SUN.....	3	GEER STEYN & JACQUELINE LORIEO.....	14
A CONVERSATION BETWEEN TWO MEDALISTS.....	4	JIM LICARETZ & EVA WOHN.....	15
2020 JEWISH-AMERICAN HALL OF FAME.....	9	MICHAEL BERMAN.....	16
AMERICA IN CRISIS.....	10	MACO ARCHIVES WEBSITE.....	17
1992 HARTFORD CONFERENCE.....	12	2020 SALTUS AWARD.....	19



## AMSA OFFICERS

President: Heidi Wastweet  
heidi@wastweetstudio.com

Vice President: Anne-Lise Deering  
annelisedeering@gmail.com

Vice President: Eugene Daub  
eugenedaub@cox.net

Treasurer: Douglas White  
dkwhite@umich.edu

Secretary: Julie McCraney-Brogdon  
julie@juliemccraneybrogdon.com

## BOARD OF DIRECTORS

Lotte Cherin  
clotte@gmail.com

Ken Douglas  
dieman@att.net

Dan Kraus  
dan@KrausArt.com

Jim Licaretz  
idolls@earthlink.net

Lindsay Nonhof-Fisher  
fisher.lindsay.m@gmail.com

Mel Wacks  
Numismel@aol.com

Editor: Aayush Sharma  
Editorial Board: Eugene Daub, Anne-lise Deering, Marie Jean Lederman, and Douglas White

For general information or to submit an article or inquire about placing an ad, send your email to  
amsanewsmedals@gmail.com

To become a member or to renew an existing membership, you can do so online. Please visit our website at:  
www.amsamedals.org

Or send a check to  
American Medallist Sculpture Assoc.  
PO Box 1201  
Edmonds WA 98020

US and Canada \$40  
Student \$20  
Foreign \$50

## PRESIDENT'S LETTER



Dear AMSA members,

Here we are at our final issue of the Member's Exchange for 2020. While certainly the craziest year in our memories, AMSA is still strong and I'm pleased to have you all in my socially distanced circle. Thank you for continuing to make and share your medals. This issue is rich with new works. Your memberships are all very important to the strength of the group and to the art of the medal.

During a recent Board of Directors' meeting (our first Zoom meeting!) it was voted on and approved to issue a modest \$5 increase to our annual dues after many years. To take advantage of the old rate, be sure to renew your membership before Jan. 1st! Remember the fastest way is to use the website but we still accept old-fashioned mailed checks. Since we are a 501c3, donations are always tax-deductible.

In this issue, you will find a unique article that is a take-off of the Q&A interview format. It began with a series of back and forth emails between Eugene and myself. In the end, we decided to edit these emails into a conversation style article. So pour yourself a cup of coffee, pull up a chair, and sit in on the conversation. If you want to join in with your thoughts on the topic, head on over to the AMSA Facebook page.

I also want to extend congratulations to Anna Franziska-Schwarzbach of Germany, as this year's winner of the prestigious American Numismatic Society's J. Sanford Saltus Award for Outstanding Achievement in the Art of the Medal. She was presented with the award on Dec. 3 in Berlin. Eva Wohn, who speaks German, reached out to Anna for her reaction to the award and her response was "My joy over receiving the Sanford Saltus Award of the American Numismatic Society is enormous. I will do my best to represent the German Society for Medallist Art." If you would like to become more familiar with Anna's work you can see a prolific amount on her personal website (which has an English language option): [www.fanziska-schwarzback.de](http://www.fanziska-schwarzback.de).

Don't forget to gather your best work of the year and submit it for the AMY award. Send clear images along with artist name, title, size, and material of the medal, to Mel Wacks at [numismel@aol.com](mailto:numismel@aol.com).

I'm cautiously optimistic for the coming year. With the promise of a vaccine in the near future comes the hope of a return to travel and in-person exhibits. I hope to see your faces and shake your hands in 2021. Have a happy, healthy, and creative New Year!

Best wishes,





# RAVEN STEALS THE SUN

MEDAL COLLECTORS OF AMERICA

HEIDI WASTWEET

This year I had the honor of creating a medal for the Medal Collectors of America organization. Both a privilege and a challenge is to be given a commission with complete freedom of design. The only directive they had was to have a tie-in to Native American culture. I also wanted to make it meaningful to medal collectors. What came to mind was the reputation of ravens being mischievous collectors of shiny objects. Raven is also a prominent character in Native American lore, especially in the story of the origin of the sun. The sun in the story takes the shape of a medal which the raven steals from inside a box. On the reverse, the crow has put the sun up in the sky to light the world and flies among the rays. The background of the obverse is a Haida design I traced off a photo of an antique box. I chose to trace the design rather than try to create a facsimile of it because I thought it was the most authentic path.

Medalcraft Mint struck the 2.5" medals in both bronze and silver which are for sale exclusively from the Medal Collectors of America with a paid membership. Visit their website for more information.

"She has sculpted a composition both artful and dramatic. The parallelism between the raven's intelligent purposes and behaviors and those of scholarly medal collectors make this extraordinary medal particularly apt as the ninth in an ongoing series of Annual Medals to be issued by the Medal Collectors of America.

Ira Rezak



Reverse



Original Drawings





# LIGHT A FIRE UNDER YOUR CREATIVITY WITH CARDBOARD

a conversation between two medalists

*The following are excerpts from email exchanges between Eugene Daub and Heidi Wastweert*

Eugene:

Have you ever wondered... "will I ever complete all the ideas I have for sculptures or medals?" Well, I've decided that working fast is the only solution to timely events. When the BLM protests were recently going on, I felt that I needed to make a response but didn't want to spend two weeks on it. So, I started snipping cardboard, a material I have always liked and felt was underappreciated as a sculpture medium. For one thing, if you mess up you can quickly correct a mistake or simply start over. Cardboard is a very tough and durable material. This "Take A Knee" took me about 4 hours, no mold, no cast, and the materials were free!

Many years ago, I used cardboard as a vehicle for medals for which I then added thin sheet metal. In my recent efforts I limited myself to cardboard only. I used a glue gun, scissors and Exacto knife. I can tear, paint and even burn it. For this new John Lewis experiment I used multiple thicknesses. Cardboard comes in various thicknesses - 1, 2 or 3 ply. For small shapes I find the single ply is more malleable. Because of its corrugated construction, it naturally bends more easily in one direction than others. After some experimentation one learns how it behaves

Daub, John Lewis  
Cardboard & Charcoal



Heidi:

Daub, Take A Knee  
Cardboard, spray paint



I love it! This is such a fresh approach. When you blow it up in cardboard like that John Lewis, it becomes very apparent the function of planes in relief sculpture. As studies for medal technique, this would be a great exercise for learning, that can then be applied at medal size to get the maximum effects. The unique bend of corrugated cardboard really forces you to pay attention to those planes. I'm already imagining playing with this technique as an armature under a clay to quickly achieve volumes and mass without the temptation to get distracted by detail too soon. Also, as a way to quickly flesh out ideas you are considering

Daub, Mankind Series (1990)  
Cardboard, Mixed sheet metals





I'm happy you liked it. Many unique medals use alternative materials. FIDEM is rife with artists, like Dobrucka (plaster/porcelain), Beach (mixed media), Licaretz (resin). I predict this trend will become even more popular with a depressed economy and only one major mint left standing in the US who makes struck art medals.

The point of my cardboard medal was a way for me to respond quickly and economically. As you know the whole process of bronze takes weeks to months. It has always been frustrating to me that I have never been able to afford to have more than several cast at a time. Then we wait a year or 5 for them to sell. My Bukowski (Terra cotta) was an attempt for me to reduce the cost of production and the sales price.

*Daub; Bukowski  
Hi-fire stoneware*



Regarding "Take A Knee", is it sealed or just painted? Is the John Lewis meant to be permanent or transient? And was Bukowski a press mold?

"Take a Knee" is simply sprayed black and then overworked with colored pencils. The "Lewis" I will at some point coat with shellac or polyurethane. Bukowski, being a two-sided medal, did not lend itself well to a press mold. So, after a lot of experimenting, I ended up with a two-part mold into which I poured a terra cotta slip. There was a lot of shrinkage but still, it worked well.

This subject of material has always been a conundrum. As long as we want to be considered Fine Art we will not escape this problem of material. It is an extension of the craft versus fine art argument that many artists struggled with before the '80s. Metal and stone were considered to be fine art materials. Ceramic and textiles were considered craft. Very few galleries would show any work in resin unless you were a superstar.

It's a circular topic which, like defining what is or isn't a "medal", or what is or isn't "Art", will never have a definitive answer. So, in that regard, why not just let ourselves be free.

I've always asked why there aren't more sculptors making art medals. It's such a delightful art form and rather accessible because of the scale... but the barrier is always money. Almost no artist can afford to make their own struck medal without having a commission. Cast medals require much less money upfront but are still very involved. Of course, no one likes to talk about money, but as an arts organization, I think we have a responsibility to talk about it.



It hits me that a great irony of medals is that while it is a more affordable for the art collector, at the same time it can be wildly unaffordable for the artist. In fact, the most affordable medals to buy are struck medals, which have the most expensive overhead to make.

Yes, I think cost is a huge factor in why medallic artists are not more productive. On the other hand, I totally understand why there would be no buyers for a cardboard medal, ...then again it is a one-of-a-kind original.

I, too, know of a few modern artists who work in large scale cardboard, but never thought to look online for cardboard bas-relief. I just Googled it and there is a ton of inspiring stuff out there now to spark ideas.

I did the same and found a treasure trove of stuff on Pinterest. Your point as to my cardboard study for a medal technique is a reasonable idea, since it's working with a sheet type material that is to be manipulated and fabricated. For example, this could be done with sheet wax and then direct lost wax cast to bronze without a mold. Another possibility would be to actually create it in thin sheet metal, copper or tin, although it would require some metal skills involving solder or welds. But honestly, I wanted to produce something in a humble material and exploit its range.

I love that this discussion then brought you to talk about how, after experimenting with cardboard at a large size, to then transition to medallic scale and adjust the medium, whether that be a thinner cardboard or sheet metal etc. Soldering is still an accessible skill, more than say casting yourself. I'd love to try it!



A number of our members do fabricated medals instead of cast while still remaining very sculptural. You remember Sylvia Perle was very experimental with fabrication techniques, using metal, wood, resins and glass.

Jiannan Wu has used resins and now has been working with polymer clay which fires in a kitchen oven. I remember the unique piece he put in the Mashiko show. That's another good example of very inexpensive and direct mediums.





*Jiannan Wu; Subway Entrance  
Toned Resin*

And then of course this brings to mind the master Jiri Hrcuba who worked directly into glass with a grinding wheel. This gave him an original unique medal plus he could choose to cast some in bronze as he wished. The best of both worlds



*Jiri Hrcuba  
Glass*

I just received this photo of an elegant new medal from Lindley Briggs titled "Helping Hands". It is 5" in diameter and is made out resin, painted with Britannia Silver metal powder paint. A number of artists cast in resin as a way to keep production in house and expenses low. What's your opinion of resins and these alternate mediums?



*Lindley Briggs; Helping Hands  
resin, painted with Britannia Silver metal powder paint  
5 in diameter*



Very nice piece from Lindley! Personally, I'm not a fan of using resin except in cases when it does something only it can do, then I'm interested. Like the use of it clear (Jim's clear medals) or if it combines with another material. That said, it's the only castable option we have to hot metal. When a medal is rendered as handsomely as this one (Helping Hands) you love it first, and think secondly about what it's made of. Lindley's white resin Georgia O'keefe medal for FIDEM was an inspired use of resin. The Helping Hands piece is interesting because it's a great little composition handsomely rendered. The metallic paint was a good solution for the finish.

So, I think it's not the material but what we do WITH materials that's interesting; it's how do we exploit the material. Yes, with affordability comes not only freedom but a sense of immediacy, to act on a whim, to create a medal in 4 hours is so thrilling. My Trump medal was also a 4-hour medal. Sometimes it's the idea, and just doing it that counts. I used a Repousee technique, to raise the metal off the surface. It works especially well on a polished surface. This the fastest way that I know of to make a medal. In this case I used an old offset printing plate.



*Daub; Lie, Cheat, Deny, Repeat  
Metal Alloy, offset printing plate*

Oh, this Trump medal is so expressive, and I think this is the perfect subject matter for a more immediate medium. It's not a face you want to look at for an extended amount of time and the immediacy of the topic in a fast-paced news cycle does not want to wait 8-10 weeks for a casting.

As I get older I realize that I'll never get to do all the medals that are in my head, but if I can make a medal a day, I can do quite a few. It's really about time for me. I think time is the most precious thing and capturing the spirit of the moment without overthinking it.

Well said! Time is something we are all short on. With more affordability and more immediate materials comes freedom; with freedom comes exploration and ultimately expanded creativity.



# Eugene Daub Creates 2020 Medal for the Jewish-American Hall of Fame

HONORING OLYMPIC SWIMMING CHAMPION DARA TORRES

*Eugene Daub*

The non-profit Jewish-American Hall of Fame has issued a limited number of 2-inch art medals honoring Olympic multi-medal winner, swimmer Dara Torres, which will be given to contributors: 105 bronze (\$50), 60 pure silver (\$200), and 35 gold-plated pure silver (\$250). Dara's likeness was created by the renowned American sculptor Eugene Daub — using an interesting sculpting technique reminiscent of ancient Egyptian sunken reliefs, where a portion of the portrait is below the surface and part of it is raised. This is the 13th medal Eugene has designed for what is now the longest continuing series of art medals in the United States, and perhaps the world.

Orders can be sent to JAHF, c/o Mel Wacks, 5189 Jeffdale Ave., Woodland Hills, CA 91364 or call 818-225-1348; AMSA members can take 20% discount.

Olympic swimming champion Dara Torres is the first female sports star to be inducted into the Jewish-American Hall of Fame. Torres competed in five Olympic Games, winning 12 medals (Jewish American swimmer Mark Spitz won only 11 Olympic medals). In her first Olympic games in 1984, she won a gold medal for the 100-meter relay. She went on to compete in the 1988, 1992, 2000, and 2008 Olympics, winning five medals in 2000, more than anyone else on her team. In 2008, the oldest-ever Olympic swimmer at age 41 (having given birth only a year earlier), won two silver medals for 100-meter medley relay and 50-meter freestyle, breaking the American freestyle record she had set at age fifteen. Over the course of her career, Dara won four gold, four silver, and four bronze medals at the Olympics and broke the American speed records for 50-meter freestyle ten times, more than any American swimmer in any event. In the Wikipedia List of Multiple Olympic Medalists, Dara is in 15th place worldwide (including both men and women), in 4th place among Americans, in 2nd place among American women, and in 1st place among all Jewish Americans.

Dara Torres entered her first international swimming competition at age 14. Over 20 years later, at the Beijing Olympic Games in 2008, Dara became the oldest swimmer to compete in the Olympic Games and she took three silver medals home – including the 50-meter freestyle race where she missed the Gold by 1/100th of a second.

Additionally, Dara was the first female athlete ever to be featured in the Sports Illustrated Swimsuit Issue, and in 2009 won the ESPY award for "Best Comeback." To add to Dara's accolades, she was also named one of the "Top Female Athletes of the Decade" by Sports Illustrated Magazine and, in 2019, Dara was inducted into the U.S. Olympic and Paralympic Hall of Fame.

A top-selling author, her memoir, "Age is Just a Number. Achieve Your Dreams at Any Stage in Your Life," was published in April, 2009 and was listed as one of the top 25 best-selling business books later that year. Her second book, "Gold Medal Fitness: A Revolutionary 5-Week Program" hit stands in May, 2010 and became a New York Times Best-Seller.



*Obverse*



*Reverse*



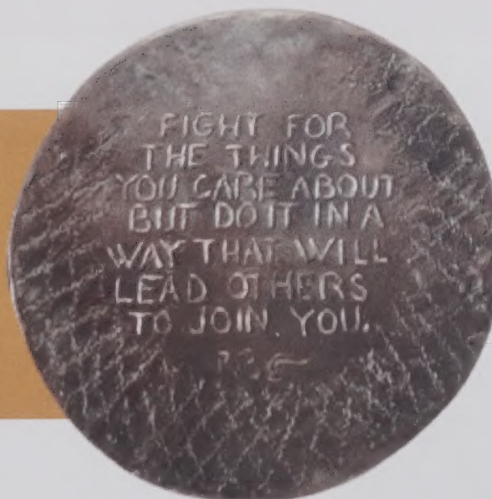


# 2020: AMERICA IN CRISIS



Anthony Fauci  
Bronze  
104 x 110 x 30mm

John Lewis  
Bronze  
113 x 11mm



Ruth Bader Ginsburg  
Bronze  
106 x 12mm



Breonna Taylor  
Bronze  
95 x 105 x 20mm



Elijah McClain  
Bronze  
106 x 16mm

George Floyd  
Bronze  
95 x 18mm





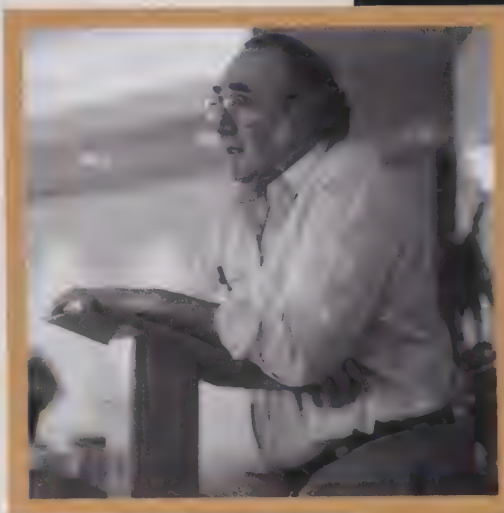
# THE HARTFORD CONFERENCE. 1992

AMSA MEMORIES

*George Cuhaj*

**T**he chair of the steering committee was Lloyd Glasson, who was a teacher at University of Hartford. He was assisted by Alan M. Stahl and Bev Mazze. Glasson organized a week-long medallic sculpture program with different days focusing on different techniques. The participants stayed in the dorm pods on campus and ate in the campus facilities

Clay modeling was taught by Amanullah Haiderzad, Elizabeth Jones gave a demonstration on modeling in low relief for coin design. Leonda Finke gave a presentation on her technique of sculpting and creating surfaces in wet plaster, Hugo Greco and his sons demonstrated hot and cold patina applications. Eugene Daub treated participants to his experimental method of engraving with a Dremel in plastic and then making impressions via a hydraulic press.



*Lloyd Glasson*

*Bev Mazze and  
Symposium Panel*



*Elizabeth Jones, with Jackie Lorieo and Jan Loomis*



*Leonda Finke*



*Eugene Daub*





Mazze and Stahl organized a symposium in the University Auditorium. This symposium was in general about the contemporary medal and included artists, curators and collectors. Participating in the discussions and Q&A were Eugene Daub, Elizabeth Jones, Cory Gilliland, Leonda Finke, Merlin Szosz, Ira Rezak and Alan Stahl

In the display area in the Joseloff Gallery was the third venue of an AMSA member's show which had previously been at the Cast Iron Gallery in NYC (Feb 29-March 18) and the Bryant Library in Roslyn NY (May 9-30)

Included was a medal dealer bourse open to the public which included several premier dealers featuring historical medals of the world. The Symposium closed with a brunch at which Joseph V Noble (of the Brookgreen Gardens medal program and the Society of Medallists program) was the speaker



*Hugo Greco*



*Amirullah Haiderzad*



*Joseph Veach Noble*



*Participants*





## RECENT WORK

---



II

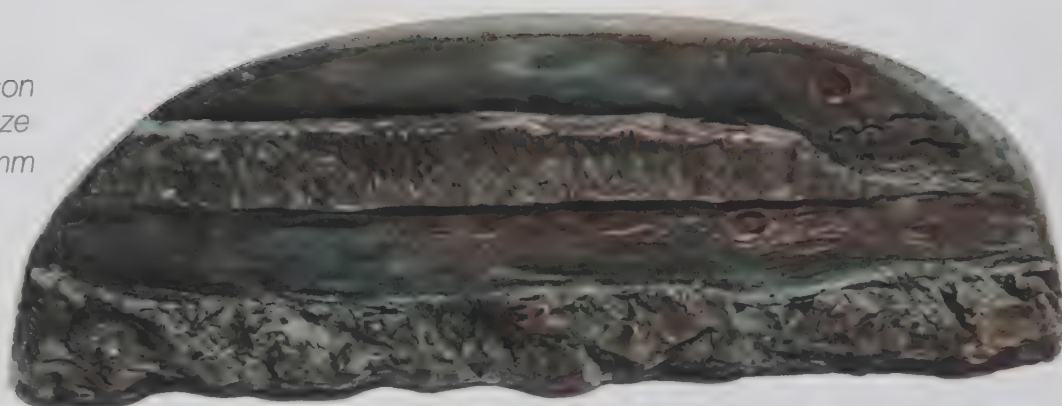
*"The Hunting Fires" based on the kangaroo in Australia. Made of terracotta, the obverse is the kangaroo while the reverse is the attempt to escape from the fires. This medal is available in a small edition, 35 pieces. 150 dollars including shipping.*

GEERSTEYN



---

*Moon over the Hudson*  
Bronze  
125mm x 50mm x 10mm



II

*This is given by the Yonkers Historical Society, NY to a community member who has contributed to local history.*

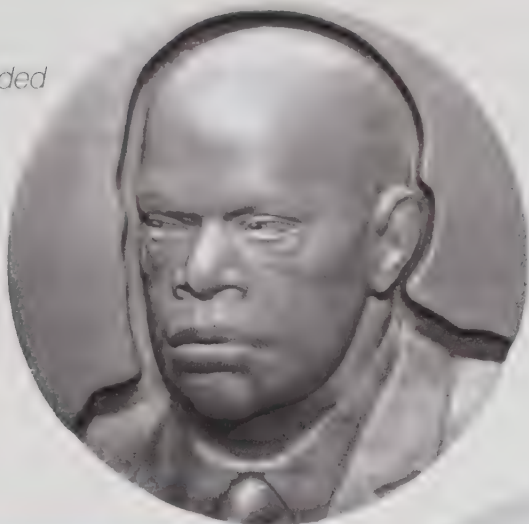
JACQUELINE LORIEO





# RECENT WORK

John Lewis, bonded  
bronze, 3.5"



JIM LICARETZ



Covid 2020, bonded  
bronze, 3"



The Lewis was made by scanning my full size portrait and then using software to compress the forms to create a relief. Worked quite well with just some reworking in areas that get too soft, like eyes. They were printed and then the print was used for a mold for reproduction.

"Never, ever be  
afraid to make some  
noise and get in  
good trouble,  
necessary trouble."

Rep. John Lewis (1940-2020)



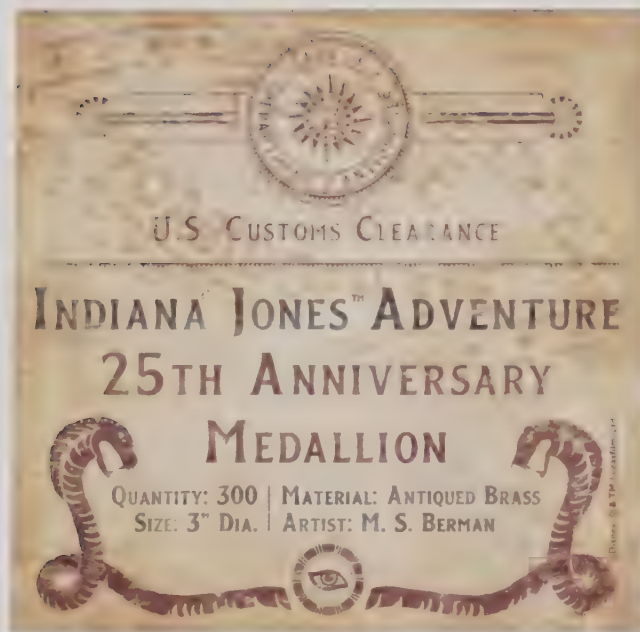
EVA WOHN





# RECENT WORK

Michael Berman



This was commissioned by the exclusive Club 33 at Disneyland to celebrate the 25th anniversary of the Indian Jones Adventure ride. I designed the 3" medallion, packaging, decoder card, and "cert."

Obverse



Reverse



TOP VIEW



BOTTOM VIEW



Packaging

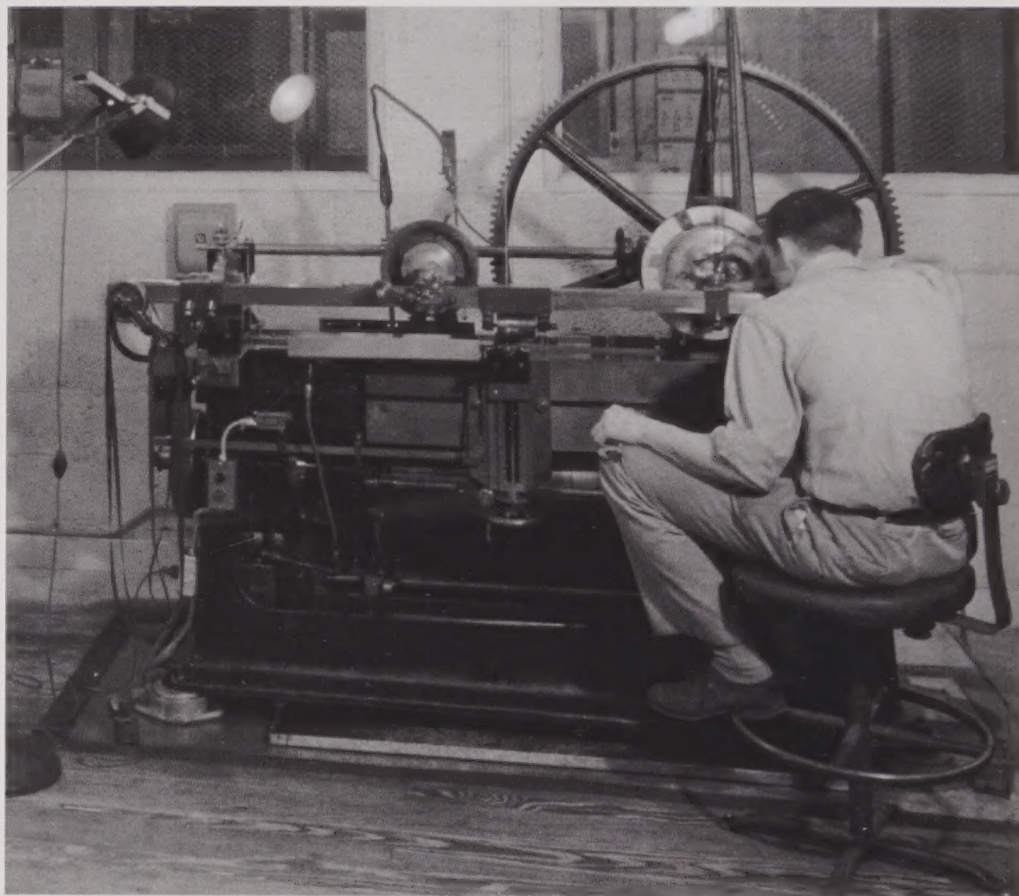


# ANS LAUNCHES MACO ARCHIVES WEBSITE

*Press Release*

**T**he American Numismatic Society is pleased to announce the launch of the Medallic Art Company (MACO) Archives website. This website is designed to provide a glimpse into the MACO Archives and to serve as a location for updates about the collection as the ANS moves forward with the project.

Until its bankruptcy in 2016, MACO was one of the oldest and largest operating private mints in the United States. Founded in New York City around 1907, for more than a century MACO employed some of America's most notable artists to craft commemorative, award, portrait, and other medals for a huge number of individuals and institutions. Many of the most famous medals in the United States—including the Pulitzer Prize Medal, the Randolph Caldecott medal, and official medals of Presidential inaugurations—were produced by the Medallic Art Company.



In 2017 the American Numismatic Society acquired the MACO archives—which consist of over 50,000 individual items, including medals, dies, galvanos, plaques, and photographic records—and set about making these precious resources accessible to collectors, scholars, and all other interested individuals. Central to these efforts is the The MACO Archives website. The site is divided into five categories to facilitate navigation:

The MACO Specimen Archive includes basic information for nearly every medal that MACO produced between 1907 and 2013. This is a primary component to the website and can help researchers and interested parties with identifying a given medal.







The Essays component contains articles related to the history of MACO and medals more broadly.

The Photo Archives give a visual glimpse into MACO, especially regarding production of the medals and their recipients from the mid-20th century.

The Future of MACO outlines the long-term goals of the American Numismatic Society for the collection.

Lastly, the Blog is where the ANS will update visitors to the site of the progress being made on the collection in real time. Subscribers to the blog will automatically receive these updates.

"This collection is an invaluable part of American cultural heritage, in terms of art, history, and society," said Dr. Jesse Kraft, Assistant Curator of American Numismatics, "The ANS is proud to own the collection and happy that we are able to share more and more information on one of the most important private mints in American history."

The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, operates as a research museum under Section

501(c)(3) of the Internal Revenue Code and is recognized as a publicly supported organization under section 170(b)(1)(A)(vi) as confirmed on November 1, 1970.





# 2020 SALTUS AWARD

**T**he American Numismatic Society is pleased to announce the winner of the 2020 J. Sanford Saltus Award for Outstanding Achievement in the Art of the Medal. It will be awarded to the German artist Anna Franziska Schwarzbach at a ceremony in Berlin, Germany, on Thursday, 3rd December.

Anna Franziska Schwarzbach was born in 1949 in Saxonia, Germany, into an artist's household. Her father, Hans Brockhage, was himself a well-known sculptor in East Germany. Ms. Schwarzbach studied architecture and later art. Since the 1970s, she has worked as a sculptor and medallist in Berlin, where since 1990 her sculptures have been displayed in many public places. Her significant oeuvre as a medallist delves at times deep into German history, but ultimately her main focus is on portraiture, in particular of subjects who were often ignored in more official medallic art. Unusual too is her preferred medium of cast iron, which since the 19th century has been used as an artistic medium in Germany, especially in Berlin where it was promoted by Karl Friedrich Schinkel.



*Albert Einstein*  
1998



*Friedrich Bouche*  
2006



*Canossa hanger*  
2006





SOFIA NATIONAL ACADEMY OF ART MEDALLIC SCULPTURE STUDIO

LA MÉDAILLE-C'EST MOI

MY WAY

THE MEDAL-TTHIS IS ME

15<sup>TH</sup> INTERNATIONAL PROJECT OF PROF. BOGOMIL NIKOLOV

NOVEMBER 2020



Adrian DiMetriou, USA



Amanullah Haiderzad, Afghan./USA



Andrey Mishin, Russia



Ann Shaper Pollack, USA



Atanas Borisov, Bulgaria



Bogomil Nikolov, Bulgaria



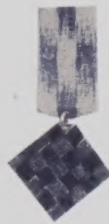
Denilin Georgiev, Bulgaria



Emil Bachyski, Bulgaria



Eva Harmadyová, Slovakia



George Cuhaj, USA



Georgi Postnikov, Russia



Gyula Péterfia, Hungary



Heather Blume, USA



Inês Sousa, Portugal



Ivanka Mincheva, USA



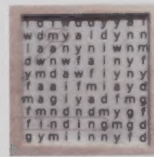
James MaloneBeach, USA



Jeanne Stevens-Sollman, USA



João Duarte, Portugal



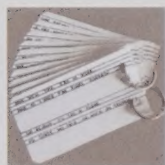
João Félix, Portugal



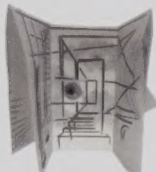
Juli Dermendjiev, Bulgaria



Liz Dew, Scotland



Margarida De Brito Matias, Portugal



Mashiko, USA/Japan



Mihaela Kamenova, Bulgaria



Nikifs, Latvia



Panayot Panayotov, Bulgaria



Pavel Kostadinov, Bulgaria



Petya Taneva, Bulgaria



Polly Purvis, USA



RADA, Bulgaria



Sebastian Mikolajczak, Poland



Stevlin Yovchev, Bulgaria



Sue Aperghis, UK



Svetlana Saveljeva, Latvia



László Szlávis, Jr. Hungary



Teodossi Antonov, Bulgaria



Valentina Kirilova, Russia



Valeri Kozarev, Bulgaria



Vitor Santos, Portugal



Vassilena Stancheva, Bulgaria



Ventsislav Shishkov, Bulgaria

